The EDISON KINETOGRAM

VOL. 6 British Edition

TRADE MARK Thomas A Edison

March 15, 1913 No. 11

SCENE FROM

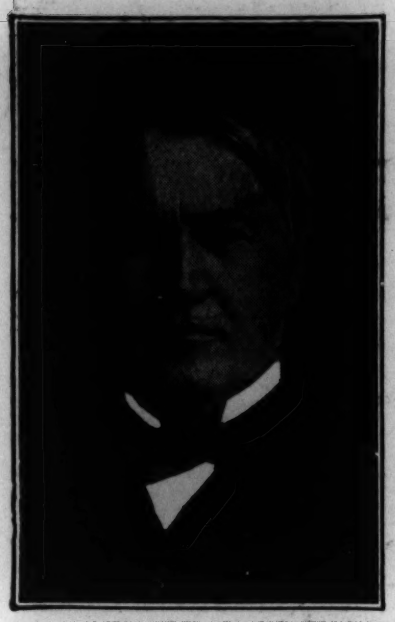
AN UNSULLIED SHIELD

FILM No. 7216

Released April 9th, 1913

EDISON FILMS TO BE RELEASED on April 2, 5, 9 & 12, 1913

Vol. 6 MARCH 15, 1913 No. 11



THOMAS A. EDISON, to whom the world owes the Moving Picture Idea.

Edison Kinetogram

A Semi-Monthly Bulletin of Moving Picture News, with the emphasis on Edison Films and Kinetoscopes. *Published by* THOMAS A. EDISON, Ltd., 25, Clerkenwell Road, London, E.C. 'Phone: 1768 & 1769 City. Film Showrooms: 8, Gerrard Street, London, W. 'Phone: 5327 Gerrard.

EDISON FILMS

Released between April 1st and 15th, 1913

IT would be difficult to say which is the most interesting of the five excellent dramatic releases listed in this issue. "The Running Away of Doris" and "The New Day's Dawn" are strong dramas of domestic life. "The Red Man's Burden" depicts with vivid interest the old struggle between the white man and the red man, but views it from the standpoint of the latter—it is strongly told. As regards photography and story interest "An Unsullied Shield" has few superiors.

"The Eldorado Lode," a happy combination of thrilling incidents and exquisite scenes, contributes greatly to the attractiveness of the programme.

Our scenic film "The City of San Francisco," is especially interesting because it shows the gigantic task which the inhabitants have so successfully accomplished in the rebuilding of their famous city.

The narrow escape of the much-married barber from compulsory bigamy in "Interrupted Wedding Bells," and the weird adventures of Lazy Bill in "The Power of Sleep" are laughter provoking in the extreme. "The Title Cure" shows how father's joke is neatly turned against him by his daughter, and in "A Serenade by Proxy," Zeb the farm hand woos romantic Molly in the most approved manner and incidentally brings the love affair of Muriel, the daughter of the house, to a happy ending.

Edison Release Days: Every Wednesday and Saturday

EDISON FILMS

To be released on **April 2nd, 5th, 9th & 12th, 1913**

The Running Away of Doris

By M. B. Havey

DRAMATIC—RELEASED APRIL 2nd, 1913

Film No. 7213 **Copyrighted, January, 1913** **Code, Vouter** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

THE REV. ROBERT	GEORGE LESSEY
HIS SISTERS	MRS. WM. BECHTEL ELIZABETH MILLER
THE HOUSEKEEPER	MAE WELLS
DORIS	MABEL TRUNNELLE
THE NURSE	MRS. C. J. WILLIAMS

Members of the theatrical company.

THIS is a story likely to strike a responsive chord in the hearts of a great many young wives throughout the land.

Doris is a little chorus girl who marries a young clergyman in a suburban town, and when she comes to his house she finds that it is run as it has been before the wedding, by his two sisters, who order the meals and direct the household affairs in general. She tries to take a hand in the matter, but is skilfully overruled, and an appeal to her husband produces only a laughing admonition not to worry.

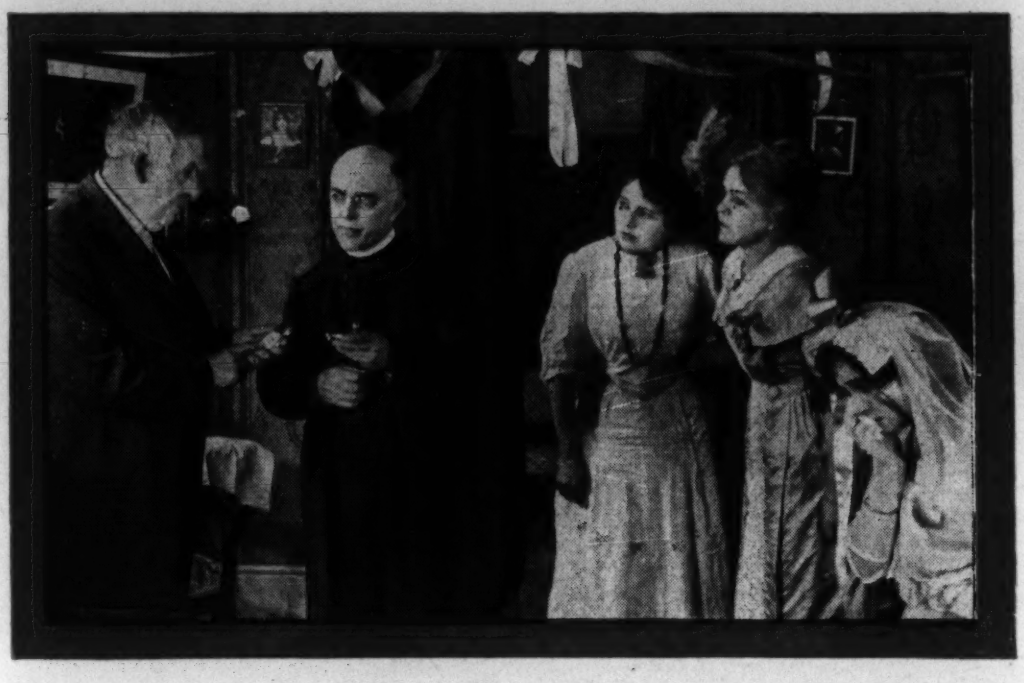
After the arrival of the baby, matters still continue to be beyond control, even the clothing and welfare of the child being settled without her consent. Running from the house after one of these encounters with one of the sisters, she meets her old chorus girl friends, goes to the theatre with them, visits behind the scenes, and forgets all about the time, and returns to the house late, and after the baby has been put to sleep.

Of course, the sisters refuse to allow her to see the child, and she stormily appeals to her husband. He is still unaware of the true state of affairs, and when she finds that he will not help her, she takes the baby secretly from the cradle, and steals from the house to rejoin her friends of the stage. Then the clergyman does wake up, sends his sisters to another place of abode, and brings back his little wife to be mistress of her own house.

It is appealingly and delicately acted with a naturalness and directness that make it convincing, and the baby will surely win the hearts of everyone who sees the picture.

This film has been passed by the British Board of Film Censors.

Posters for this subject will be issued.



Interrupted Wedding Bells

COMEDY—RELEASED APRIL 2nd, 1913

Film No. 7217 **Copyrighted, January, 1913** **Code, Vouwdeur** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

MISS BROWN ..... BLISS MILFORD
HER FATHER ..... ROBERT BROWER
HER MOTHER ..... BEATRICE MABLE
HER SISTER ..... MRS. C. J. WILLIAMS
MR. SMITH ..... WILLIAM WADSWORTH
HIS CHUM ..... EDWARD BOULDEN
JONES, THE HEAD BARBER ..... EDWARD O'CONNOR
A BARBER ..... JOHN STURGEON
MRS. JONES ..... ALICE WASHBURN
THE MINISTER ..... JULIAN REED

JOHN SMITH, an inveterate smoker, gives Miss Brown his word of honour he will never smoke again. On this condition only will she accept him as her future husband. In spite of his longing for tobacco, Smith carries out his resolution, much to the amusement of his pals, who decide to play a little joke on him.

On the day of his wedding they send him a cigar containing an explosive, representing it to be a "No-to-bac," and that by smoking it he will lose the taste for tobacco for ever.

Smith, still hankering for tobacco and more anxious to lose the taste, lights the "No-to-bac," which promptly explodes, singeing his moustache and eyebrows. His face is now a comical sight to behold, and it is on the eve of his wedding. He loses considerable time, being obliged to go to the barber's to have his physiognomy put in shape again.

Mr. Jones, who closely resembles Mr. Smith, is passing the house where the non-appearance of the bridegroom has created much excitement among the family who have gathered to witness the marriage. They seize Jones, believing him to be Smith, rush him into the house and proceed with the ceremony.

Jones madly protests, and finally manages to telephone his wife to come to his aid. Smith then appears with a clean shave, and is not recognised, and matters become more complicated. At this point Jones' wife puts in an appearance, and a most laughable scene follows, as they try to determine "who's who."

After much hub-bub matters are straightened out to the satisfaction of all concerned. Mrs. Jones departs with her husband, while the belated Smith and his tear-stained Miss Brown take their positions under the wedding bell as the marriage ceremony is about to begin.

This film has been passed by the British Board of Film Censors.

Posters for this subject will be issued.

The Red Man's Burden

By Bannister Merwin

DRAMATIC—RELEASED APRIL 5th, 1913

Film No. 7214 **Copyrighted, January, 1913** **Code, Vouwbeen** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

THE OWNER OF THE RANCH ..... CHARLES SUTTON
HIS DAUGHTER..... JESSIE McALLISTER
HER FRIEND ..... RICHARD NEILL
THE OVERSEER..... JAMES GORDON
THE RED MAN ..... BENJAMIN WILSON
THE SQUAW..... LAURA SAWYER

THIS is an Indian story of today, and the Indian is just entering that charmed circle called "civilisation," but he finds that with civilization come laws which he does not and never will understand. Big Bear and Silver Fawn have been made man and wife by the good priest of the mission, and their dwelling-place becomes a dilapidated old house that modern civilization has neglected to tear town. The land has been used by their forefathers from time unknown, so these two live, love and sleep their days away, contented to dip no further into the mysteries of civilization than to abide in a wooden house.

One day some men come in a big motor car and say: "Get out of here. We do not want you around." They hand Big Bear a typewritten letter. "The law says this property is mine." "The law—who is he? I no know him. My forefathers say this land mine." But the Law—so Big Bear and little Silver Fawn mount their horses and turn their backs on civilization, and the old shack is burnt down. Civilization has taken their home and farm away from them, but they still have the wild game to kill as in days of old. But the same man, John Randall, comes along with the authority of the law at his back, and says: "You cannot hunt here," and takes his gun away from him.

And hate is in the heart of Big Bear, and Silver Fawn trembles at his black looks, but the fire that burns and destroys sometimes deals out retribution as well, for the blazing sparks from the burning house set the pine-needles aflame, and soon the forest is ablaze. And so it happens that John Randall catches his foot in a bear trap chained to a huge tree and set by his own men. Thus he is held a chained prisoner while the flames from the forest creep closer and closer to him. His cries for help reach the ears of Silver Fawn, who comes to him and sees her enemy begging for help, but she is too weak to open the trap, so back she goes through flames and smoke, breathing in the death-laden air and suffocating smoke till she reaches the side of Big Bear, whose heart is softened by her earnest pleading.

He saves his oppressor, and brings him safely home, but poor little Silver Fawn has gone into a happier hunting ground beyond the laws of a cruel

(Continued on page 10.)

The Power of Sleep

By James Oppenheim

COMEDY—RELEASED APRIL 5th, 1913

Film No. 7229 **Copyrighted, January, 1913** **Code, Voyageous** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

LAZY BILL ..... FRANK A. LYON
HIS WIFE ..... ALICE WASHBURN
THEIR DAUGHTER ..... ELSIE McLEOD
SIMPLE SIMON ..... EDWARD BOULDEN
THE CONSTABLE ..... ARTHUR HOUSMAN
THE BULLY ..... ROBERT MILASH
THE JUDGE ..... PERCY PLUNKETT
A GUARD ..... EDWARD O'CONNOR

Convicts and prison guards

BILL is a big lazy lout. He sits at home all day smoking and reading while his wife does all the work. Bill never lifts a finger to help her and besides he persecutes his daughter by driving her suitor from the house.

One afternoon Bill falls asleep and dreams he is arrested on some trumped up charge. Following his arrest he is brought to trial and sentenced to thirty days at hard labour. He is chained like a criminal and dragged off to prison with a number of other convicts whose services are offered to the public for hire by the day. His wife has sweet revenge by hiring him for thirty days. She takes him home accompanied by an armed guard, makes him saw wood, carry the coal, wait on the table and wash the dishes.

Bill suddenly discovers that he is possessed of abnormal strength and becomes defiant and rebellious, refusing to do any more work. The attempt of his guard to compel him to work turns out rather disastrously. He snaps his shackles, smashes dishes and furniture, throws the armed guard out of the window and runs amuck in the village street like a raving maniac, tears the village bully limb from limb and commits other depredations, and it takes the combined force of the village constables to conquer him and drag him back to prison.

There he is securely locked up in a padded cell, but steel bars cannot deprive him of his liberty. He twists them apart like a gladiator, and boldly walks to his freedom, only to be discovered by the hounding police, and as a last resort he jumps out of the third story window and lands with a thud that starts him so that he suddenly awakens to find himself at home in his chair in the kitchen. As he looks about him he sees his wife trying to lift the wash boiler off the stove, and to her great amazement he rises to give her a hand and indicates his willingness to work.

She is wondering yet what made her lazy husband change so suddenly.

This film has been passed by the British Board of Film Censors.

Posters for this subject will be issued.

The New Day's Dawn

By Rev. E. Boudinot Stockton

DRAMATIC—RELEASED APRIL 5th, 1913

Film No. 7215 **Copyrighted, January, 1913** **Code, Vouwblind** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

ROBERT WYNNE ..... BIGELOW COOPER
MABEL, HIS WIFE ..... MIRIAM NESBITT
THE BUTLER ..... RICHARD RIDGELY
THE MAID ..... MRS. C. J. WILLIAMS
THEIR CHILD, DORA ..... EDNA HAMMEL
THE DOCTOR ..... ROBERT BROWER

MR. and Mrs. Wynne are drifting apart. After ten years of wedlock, during which time their common interests have gradually grown less and less, we find them at the opening of the picture, living in a great mansion together, but almost entirely on separate lines. Their good breeding alone makes them dine together and keep up a semblance of love before the servants.

Dorothy, their little daughter, is the only remaining bond of affection between them. They are both passionately fond of her, and each goes to her pretty boudoir morning and night to see her, though at different times.

Through the carelessness of her governess, Dorothy is badly injured in a runaway accident, and is carried home unconscious. As usual, Mrs. Wynne is at some afternoon reception, and Mr. Wynne is busy about his own affairs.

Upon their return each is informed by the servants of Dorothy's injury, and each hastens to her room. The family doctor, whom the servants have called, and who has long known of the strained relationship of the Wynnes, refuses to allow either of them to enter the sick child's chamber, as her condition is critical, and requires perfect quiet.

Wynne tries to comfort his grief-stricken wife while battling with his own sorrow, but she repulses him in her anguish. Instead of fighting the battle together, she goes to her boudoir while he seeks the quiet of the library.

For hours the child lingers between life and death, no word coming from the sick room, which the doctor and nurse dare not leave for an instant. Unable to bear the strain any longer, the parents decide to wait in the hall just outside their child's door, and meet there. The thought of Dorothy overcomes the mother, and she sinks down by the door. Wynne gently lifts her up, and for the first time in years each is glad of the other's presence. Throughout the long weary night they sit on the stairs by the child's room, Mrs. Wynne finally dropping to sleep on her husband's arm.

With the new day's dawn the crisis is passed, and the doctor breaks the news to the pair whose love has been rekindled by the suffering of their child.

This film has been passed by the British Board of Film Censors.

Posters for this subject will be issued.

The Title Cure

By George A. Imlach

COMEDY—RELEASED APRIL 9th, 1913

Film No. 7223 **Copyrighted, January, 1913** **Code, Vovissemus** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

BESSIE ....GERTRUDE McCOY
HER FATHER .....FRANK A. LYON
HER MOTHER .....MRS. C. JAY WILLIAMS
BILLY.....AUGUSTUS PHILLIPS
THE GERMAN .....WILLIAM WADSWORTH
THE IRISHMAN .....EDWARD O'CONNOR
THE ITALIAN.....RICHARD RIDGELY
IKE MUTTONBURG .....HARRY EYTINGE
THE OFFICE BOY .....YALE BOSS

MR. CLAYWORTH, a wealthy and self-made man, has a daughter, Bessie, who is determined to marry a foreign title much against her father's wishes. She has a suitor, William Brooks, who is deeply in love with her, but he is given little encouragement.

Mr. Clayworth plans to discourage his daughter with nobility, and accordingly goes to an employment agency where he engages three foreign menials to impersonate noblemen, supplying them with evening clothes, and arranging to have them call at his house that evening. Bessie is overjoyed when she learns from father that three noblemen are to honour them with their presence. Father incidentally suggests that if the noblemen do not come up to her expectations to patch up her little quarrel with Billy, and say no more about marrying a title.

The fun begins when the three bogus noblemen present themselves at Clayworth's house as Duke Macaroni, Lord Brian Berus, and Baron Hassenpfeffex. They are ushered into the drawing room and introduced one after another to the ambitious Bessie, who vainly attempts to entertain them. At first she is puzzled, then she becomes discouraged, and finally thoroughly disgusted.

Father fairly revels in his daughter's discomfiture as she dismisses one after another. The antics of the foreign trio can hardly be described—suffice it to say they arouse irresistible laughter. After her experience with supposed nobility she meets her old suitor, Billy Brooks, and welcomes him with open arms.

Bessie turns father's joke into a thunderbolt when she jokingly sends him a message, stating she has eloped with Duke Macaroni. Father takes this message seriously, and nearly goes insane at the thought of losing his daughter through his foolishness. When Bessie returns home on the arm of Mr. Macaroni to ask forgiveness her father's rage knows no bounds, and just as he is about to throw the bogus Macaroni out, off comes his wig and moustache, revealing the welcome features of Billy Brooks. This gives father the surprise of his life, and his joy is unbounded, for his daughter is title cured.

This film has been passed by the British Board of Film Censors.

Posters for this subject will be issued.

An Unsullied Shield

By Chas. J. Brabin

DRAMATIC—RELEASED APRIL 9th, 1913

Film No. 7216 **Copyrighted, January, 1913** **Code, Vouwbord** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

THE DUKE ..... WADSWORTH HARRIS
HIS SON ..... MARC MacDERMOTT
THE DUCHESS ..... MRS. WALLACE ERSKINE
THE MONEYLENDER ..... HARRY EYTINGE
THE WARRIOR ..... WALTER EDWIN
THE ADMIRAL ..... HERBERT PRIOR
THE STATESMAN ..... AUGUSTUS PHILLIPS

Guests at dance, soldiers, sailors.

AN old duke is dying and his family, consisting of his wife and only son, are at his bedside. He admonishes his heir to live up to the best traditions of his ancestors, and the boy swears to be a worthy son of a worthy sire, and takes his mother in his arms, indicating that he will be henceforth her refuge, whereupon the old duke passes away contented.

We later see the young duke in a Monte Carlo casino where he loses to such an extent that he can only continue playing on I.O.U.'s. Upon returning to London he borrows money from a notorious moneylender, whom he promises to pay back in thirty days. He forgets about the obligation, but a month later he is forcibly reminded of it by the moneylender, who threatens to expose him. He promises to settle the following day.

Afraid of exposure he forges his mother's name to a cheque. Later sitting in front of several paintings of his ancestors, conspicuous among which is a shield, he falls asleep, and in his dream recklessly crashes a glass of liquor against the escutcheon.

One by one we see the gentlemen of the pictures leave their frames, advance toward the sleeping duke, and in an intensely dramatic scene each describes how he fought for the name which he bears.

The duke is still asleep, and slowly along the gallery is seen to approach his mother. She moves to his side and tenderly awakes him. He starts suddenly, looks around the room, sees the paintings, the shield, his mother, and is utterly bewildered. Suddenly he recoils and quickly crossing to the wall, takes the shield down and closely examines it. He finds it unsullied. Reverently raising it to his lips he kisses it. He looks towards his mother, and taking the cheque book from his pocket, shows her the forged name. She is greatly affected, but coming to a decision destroys it. He falls on his knees in deep contrition, but she gently raises him up, and going to the table signs a blank cheque and presents it to him. After reading it he turns to the paintings of his ancestors and indicates that he will be true to the trust, and leave no blot upon his escutcheon.

This film has been passed by the British Board of Film Censors.

Posters for this subject will be issued.

The City of San Francisco

SCENIC—RELEASED APRIL 12th, 1913

Film No. 7243 **Copyrighted, February, 1913** **Code, Vozeadora** **Approx. Length, 1000 feet**

IN the views of this typical American city as shown in this picture we feel that the general public will take a special interest for several reasons, viz.: that it was, at the time of the earthquake in nineteen hundred and six, probably the most photographed city in the world, that as the pictures in nineteen hundred and six showed the devastation wrought by the terrific upheaval, the present pictures show how the enterprise and undaunted spirit of our American cousins have brought order out of chaos, rebuilt and erected palaces in the ruins and caused a new and beautiful city to rise phœnix-like from the ashes of the old. It has also been selected as the site of the Panama Pacific Universal Exposition, which is being held in 1915 to celebrate the opening of the Panama Canal. Among the many interesting views we see the officials of the Japanese government, in conjunction with the officials of the Panama Exposition and municipal officials, selecting the site, and turning the first shovelful of earth for the Japanese exhibit at the Exposition. Beautiful panoramic views of residential portions of the city, close views of the business portion and of the numerous interesting statues, charming bits from the public parks and drives—the famous Seal Rocks and Cliff House, in the large dining room of which we see the Japanese and Exposition officials at luncheon.

In addition to the many other interesting scenes, which our limited space does not permit us to describe, we see the famous Sutro baths which are known the world over, interior views of which we were especially fortunate in obtaining, showing hundreds of bathers and spectators.

We believe we have obtained the most complete and comprehensive motion picture ever made of this wonderful feature of a wonderful city. This film should be full of interest to all.

This film has been passed by the British Board of Film Censors.

The Red Man's Burden

(*Continued from page 5.*)

civilization. The red man keeps silent watch over her dead body by the slowly dying camp fire.

A strong human story of pathos, produced in the pine-clad hills of the Sierra National Forest, California, U.S.A., with the true atmosphere of the plains and forests. The noble simplicity and self-sacrifice of the Indian and his squaw, and their terrible reward, are bound to win your sympathy.

This film has been passed by the British Board of Film Censors.

Posters for this subject will be issued.

A Serenade by Proxy

By A. H. Giebler

COMEDY—RELEASED APRIL 12th, 1913

Film No. 7234 **Copyrighted, January, 1913** **Code, Voyageuses** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

COLONEL JACKSON ..... FRANK A. LYON
MRS. JACKSON ..... MRS. WALLACE ERSKINE
MURIEL, their daughter ..... GERTRUDE McCOY
TOM ..... AUGUSTUS PHILLIPS
ROMANTIC MOLLY ..... ALICE WASHBURN
ZEB ..... WILLIAM WADSWORTH
MIKE, the hostler ..... EDWARD O'CONNOR

COLONEL JACKSON, a well-to-do farmer, forbids young Thomas, a neighbour's son, to have any further communication with his daughter Muriel.

Considering her own romance shattered, Muriel lends herself to helping Zeb Hawkins, the farm hand, in winning the affections of Molly, the housemaid, whose head has been completely turned by constantly reading sensational novels. She refuses to consider Zeb as a suitor because he is not romantic enough.

Muriel advises Zeb to emulate Molly's idea of a lover by serenading her. Zeb is anything but musical, so he gets a phonograph, points the horn towards Molly's window that night and grinds out "Love Me and the World is Mine," to such purpose that her heart is melted. Unfortunately, Molly does not possess a singing voice, but she induces Muriel to do the singing for her while she, Molly, stands at the open window and makes appropriate gestures. Soon after Molly accepts Zeb as her future husband, but not until he agrees to elope with her.

The night of the elopement Zeb comes cautiously down the ladder with Molly's bag, and young Thomas, who happens to pass, mistakes him for a burglar. Anxious to cover himself with glory in the eyes of Muriel's father he attacks the supposed burglar in the dark, and a rough and tumble fight ensues in which Molly joins. Muriel, hearing the rumpus, hastens down the ladder just as Zeb and Molly escape across the lawn.

Thomas and Muriel recognise each other at the foot of the ladder, and by this time Colonel Jackson arrives on the scene. He accuses the young people of eloping, and in vain do they try to convince the irate father to the contrary. Under the stress of circumstances the spirit of Thomas awakens, and he boldly tells the Colonel that he may as well have the game as the name, and runs off with Muriel pursued by her father. Joining Zeb and Molly they drive to the nearest clergyman, who has an unexpected double wedding on his hands.

The final scene brings unexpected laughter.

"The Power of Sleep" will wake them up.

This film has been passed by the British Board of Film Censors.

Posters for this subject will be issued.

The Eldorado Lode

By H. B. Marriott Watson

DRAMATIC—RELEASED APRIL 12th, 1913

Film No. 7218 **Copyrighted, January, 1913** **Code, Vouwmes** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

JIM HARRIS, the owner of a small mine on the Eldorado Lode..... JAMES GORDON
HIS WIFE..... .....LAURA SAWYER
THEIR CHILD .....EDNA MAY WEICK
CLARK, a representative of the Mining Company.....BENJAMIN WILSON
A RIVAL PURCHASER..... RICHARD NEILL
THE DOCTOR..... .....CHARLES SUTTON

JIM HARRIS has pinned all his hopes for years on the Eldorado Lode and somehow it has never seemed to quite pan out, and when his little baby girl is hurt, and he needs money for an expensive operation upon her, he throws everything in the balance and offers to sell the mine to a New York mining corporation at almost any price. They send a man out West to investigate, and purchase it at the lowest possible price.

But the mining expert meets with an accident on the mountain trail near the Eldorado Lode, and Jim Harris finds him unconscious with his horse dead beside him. Harris takes him to his humble home, and his wife nurses him back to life and health. Thus it is that the expert comes to understand the suffering and great need of money that is forcing Harris to sell, and upon investigating the mine he discovers it is worth a fortune.

During all this a rival company has been watching, and one day the New York man finds another man in the mine making the same discovery that he made, and the former realises it is a case of wits, nerve, and muscle in order to win a vast fortune. In a very short space of time all these are brought into play, as he finds himself bound hand and foot by a Mexican greaser while his rival rides away to complete the purchase of the mine. By quick wit and forcible action the captor finds himself the captured, and mounting the Mexican's horse, the man from New York starts on a race for the possession of the mine.

His rival's horse becomes lame, and the New York expert finds there is nothing, beyond closing the deal with its owner, to prevent him taking possession of the mine. Harris has gone for the doctor for his little child, and when the expert arrives at the doctor's house he hears the father pleading for help and medical aid. Realising that he is about to win a fortune for a rich New York corporation at the price of his own ideals, and is cheating a man out of something that means so much to him, it so ends that when the purchase is finally completed, Jim Harris is still half owner of the Eldorado Lode, and the possessor of a cheque for £12,000.

The last scene closes with joyousness on the saving of the child's life, and the mother's fond eyes expressing mute thanks to a man who did what he thought right.

This film has been passed by the British Board of Film Censors.

Posters for this subject will be issued.

Posters

Below will be found reduced illustrations of the six-sheet and double-crown posters we are issuing for our Easter feature film, " It is Never Too Late to Mend."

It will be noticed that the design on the larger poster portrays Fielding and

Robinson discovering the huge nugget of gold which enables them to return to England and defeat the evil designs of John Meadows.

The drawing on the double-crown form depicts Fielding bidding good-bye to his sweetheart, Susan Merton, on his departure for Australia, where he hopes to make enough money to clear off the thousand-pound mortgage on his farm, and thus leave him free to marry.

Both posters are attractively drawn up in four colours, and when displayed upon the frontage of any theatre will instantly make a wide and effective appeal to moving picture patrons.

Although we printed very large editions of each size, the demand for these posters has so exceeded our expectations that our stock in hand is

very limited. We would, therefore, earnestly urge all those exhibitors who have not yet ordered their copies to at once do so, and thus avoid certain disappointment.

Edison Comedies

Have you noticed the excellent quality of our latest comedies? Everyone concedes that our position in the art of producing the more serious photo-plays is unapproachable, and the trade will be interested in observing the gradual and increasing perfection in the bright, clean comedies we are now releasing.

Free from any suggestiveness, wittily interpreted by capable artistes, and produced with our usual standard of magnificent photography and admirable staging, these comedy photo-plays are now regularly offered for your selection, and constitute a " star " list from which the most exacting exhibitor will have no difficulty in making a happy and profitable choice.

The Red Man's Burden

Strong Indian Photo-play by Edison

"Few seem to have thought how the modern trend of civilisation must press upon the red man, and that the laws which he does not understand must appear like gross injustice to him. From time immemorial his forefathers held the land as their birthright, but with civilisation came—the white man's law. Then, to his wonder, he learned that under a great name a small document may signify that his possessions have been wrested from him and given to another.

Around such a simple theme, the Edison Company have woven a dramatic little photoplay, entitled in a singularly appropriate manner, "The Red Man's Burden." It is a strong story, true to human nature, and enables one to better understand the stoicism with which the Indian garbs himself, and to watch the workings of his heart. To add to its effectiveness the film was produced amid the pine clad hills of the Sierra National Forest, California." — *Kinematograph and Lantern Weekly.*

Advertising Synopses for Edison Releases in this Issue

"The Running Away of Doris."

By M. B. Havey.

After her marriage to a clergyman a young actress finds that she is not the mistress of the house which is run by his sisters. The preoccupied husband does not realize her unhappiness until she flees with her baby. Then there is a change.

"Interrupted Wedding Bells."

A narrow escape from compulsory bigamy! An innocent and much-married barber is nearly forced to marry again because he resembles the bridegroom, an inveterate smoker.

"The Red Man's Burden."

By Bannister Merwin.

A powerful, dramatic film which will arouse our sympathy for the Indian whose happy, peaceful life is made desolate by the ruthless white man.

"The Power of Sleep."

By James Oppenheim.

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Miss Mabel Trunnelle scored an immediate success upon her entrance into the ranks of picture players scarcely more than two and a half years ago. Dainty and charming in face and figure, she displays in her actions all the buoyancy of youth tempered with a rare talent which render her personal charm doubly attractive.

She has secured an intimate knowledge of the technicalities of the stage through several years of stock company work in the principal cities of the States.

As the ignored ex-chorus wife in "The Running Away of Doris," the synopsis of which will be found on page 3 of this issue, Miss Trunnelle is afforded an excellent opportunity of displaying her wonderful powers of emotional acting, of which she takes advantage to the full.

Mr. Herbert Prior.

Mr. Herbert Prior, although born in this country, Oxford, has spent a large portion of his professional career in the States. His experience of the legitimate stage is a very extensive one, and covers a wide range of engagements under the leading theatrical managements, and also a splendid stock company experience in the principal cities of his adopted country.

An artiste to his finger tips, Mr. Prior's characterisations extend from the ludicrous to the pathetic, while his aptitude for impersonating any part, no matter the age, sex, or nature of it, is little short of marvellous.

Mr. Prior became a general favourite with the motion picture public through his previous work in Edison productions, and we have no doubt that his popularity will be greatly enhanced as a result of his work in the coming Edison releases.

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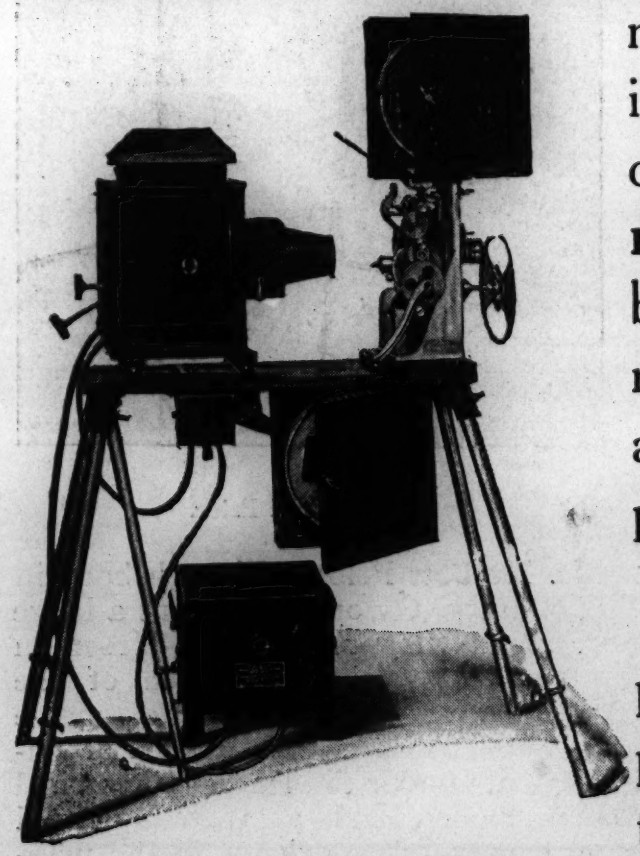

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